OCTOBER 24, 1924

TULLAR'S WEEKLY

The World's Only Trade and News Journal Devoted Exclusively to SHORT SUBJECTS of the Screen

HARRY TULLAR, *Editor* PRICE *Twenty-five cents*

DOROTHY DEVORE

Christy-Comedy Star

As she drove down to the sea in ships to make "NAVY BLUES"

You couldn't blame Harry Langdon for looking pleasant with such a cute little miss as Alberta Vaughn in her new advanced fall style. Both of these luminaries of the Mack Sennett firmament are appearing in a new comedy special, "Look Pleasant."

Sennett-Pathe

Tullar's Weekly

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MAKING A LONG SUBJECT SHORT

Today is one of unusual opportunity for short subjects, if they have merit. This is true, because the so-called features of 5000 feet or more, made today, are, with a few exceptions, very inferior entertainment. Who has not wearied himself through more long pictures, and walked out on more, and heard of others doing so, in the last year than at any time in a decade? There was a time when the Paramount volcano, for example, was a 100 to 1 guarantee of a real picture. These same pictures today miss as much as they hit, and I think more. Lasky's "Law of the Lawless," featuring an imported Frenchman, with a title, is one of the worst pictures ever shown, in story, action and direction. It's a sample. Goldwyn has certainly put out some junk, too. "The Stranger's Banquet," directed by Neilan, the "sure fire director," is in point. This picture has a number of starts and no finish. If there was any continuity, it was written backwards. My head ached after seeing most of this, and I walked out. Others who did so said they had never seen anything worse. The only "sure fire" angle to that picture is the comedy bit done by Max Davidson, than whom there is no funnier man on the screen. Some comedy company will make money by making a series of pictures with him. The Goldwyn lion has not had anything very good to roar about in a long time. These pictures mentioned are samples of the **non-entertaining long features of today.**

Now, under such conditions, the exhibitor must bolster up his program with good short subjects, and the producers of same face a Utopian hour.

The other day I talked with a mid-western exhibitor. He is visiting in Los Angeles, and he told me how he liked to go to a certain theater. I said: "Yes, it's a fine theater, but they run so many poor pictures there for the main feature." He replied: "That is so, but they always have something else on the program that is good." There's the short subject value.

PADDING

One or two of the comedy boys who established themselves in short reel comedies, only to try the bigger comedies of full feature length, are trying to make five or six reels out of two reels of material, which is apt to hurt their standing. Buster Keaton, who has made some very funny pictures, has tried to stretch his material too much in "The Three Ages," with the result that the picture lags too much in spots. This idea of a star directing himself, or co-directing, is not so good, either. Directing is a big enough task to require all of a man's energy.

SHORT SUBJECT ADVERTISING

The Apollo Theater of Hollywood has just run Neal Burns in "Back to the Woods" with Constance Talmadge in "Duley." The star and title of each picture were run on the big street sign in equal size letters. That's the way to put over the short subject, and this house does real business.

PICTURES AND VAUDEVILLE

Pictures in a vaudeville house have never amounted to very much, for the reason that only cheap pictures are generally run. Likewise, vaudeville in a picture house generally amounts to nothing, for the reason that only cheap vaudeville is shown. A poor act is far worse than no act. It's like frowy butter—dear at any price. An exhibitor should run the best pictures and forget the vaudeville. Picture audiences are not seeking vaudeville—they want to see good pictures, and the more good pictures they see, the more they want to see. An exhibitor who shows poor pictures does not deserve success, and probably will not have it.

FELINE FELIX

Felix, the cat, is entertaining a lot of people. When he paces the floor in deep thought, you forget you have any troubles, that's all.

"WHAT'S WRONG WITH THE MOVIES?"

"Very little," is the answer. Tamar Lane, in his book, makes claims which we are going to comment on now and then.

As to his preface, we do not believe the average professional expects favors from a critic on the basis of personal acquaintance. This is an improper light to put the critics in, and is unfair to the splendid people who make up the players, and other creators of pictures, who only expect boosts when they are deserved.

It is claimed there is little or no art in pictures; that this is the fault of those in control; that pictures are made with an eye on the box office, and that philanthropy and martyrdom should bring out some real new leaders to supplant the lost ones. But we have seen great art manifested in pictures in the last decade. To say otherwise is to close one's eyes. Producers are engaged in business for profit. They have a right to be. It is every man's need and duty to earn some money. I wonder if Tamar Lane writes publicity for picture people gratuitously, or for art's sake, and does he think that some philanthropist should give everybody $10,000 worth of publicity. The producers, the artists, the directors of pictures are selling their wares and services for the most they can get—that's what any normal person does.

As to the advancement of the cinema, there are plenty of big concerns who will pay plenty of cash to anybody who can really advance it; they are anxious to find the advancer, and they are constantly experimenting with new ideas for this purpose. I want to say the moving picture has advanced marvelously.

This harping at people with means is not sound economically. This demand that somebody **give** of their means for art's sake is a dangerous principle. It's not being done this season.

THE NEWS REEL

By all means an exhibitor should run a news reel, and with appropriate music. For years, when I was a layman member of the audience, I was always delighted when the news reel came on, and sorry when it ended. It taught me important things to know, and had a certain thrill to it. Today, I always look at a theater's advertising to see that it has a news reel before I go to the show.

But an exhibitor is foolish to run the identical reel that a competitor has run. I have seen this done, and it always makes me sore at the theater that runs it last. Likewise, the news reel should always change with the rest of the program.

Some exhibitors, as in Hollywood, are making their own "News." This is not so good. If you want to run a good house, you must have quality, such as Pathe and International, for example.

The expense and exertion put forth today to make news reels are a marvel of the picture industry. Even some years ago, I attended Taft's inauguration in Washington, and the next day I saw it on the screen in Chicago.

But I want to tip the news cameraman off on one thing. When he "shoots" a speaker, the camera should be placed before the speaker begins, and preferably before the audience arives. It is very annoying to the speaker and to the audience to have a cameraman and an assistant stalking around the speaker's platform and moving through the audience with a camera and tripod and a suitcase while the address is going on. This practice will prejudice many people in the audience against such pictures. Cameramen should also avoid including each other in their pictures, if they can.

Too many exhibitors send to their exchange at the last moment for a comedy or other short subject. These matters should be arranged ahead of time, so the exhibitor can make an intelligent selection. Then he can announce what he is going to have. No inferior short subjects should ever be run, because it leaves a bad impression with the audience, who may then naturally look for some other house.

We are going to make it our business to know what is good and bad in the short subject; we are going to give it to exhibitors, straight from the shoulder, regardless; we are not going to handle anything else, except incidentally; we will write full length, careful reviews of short subjects, and treat this field with the care that its importance and size now warrants. By following our reviews, an exhibitor can always run meritorious product, if he wants to. Exhibitors are already showing us their pictures before release, so we can give you up-to-the-minute information.

Fair comedy, with long popular star

"A BUSY BODY"

Burr Hodkinson

STARS.....**Charley Murray, Mary Anderson and Raymond McKee.**

CHARACTERIZATIONS..... **Average**

PHOTOGRAPHY..... **Average**

The star comedian, Charley Murray, has made as many people laugh as anybody. In this one he hits pretty well, but he has done much better. Mary Anderson is certainly pretty in this one and does her stuff O. K. Raymond McKee is also featured, and the billing tells us it's an all-star cast.

The titles are not as funny as they should be, and one or two do not have enough footage. Today comedy titles have got to hit and keep on hitting, because a lot of clever fellows have set a fast pace.

It takes too long for the fun to get under way in this one, although there are quite a few laughs before the end. Charley Murray is a mighty good comedian, with good gag men, good directors and some real comedians to support him. The main title doesn't mean much to this film.

Excellent episode of one of the best serials ever made.

"JUDY PUNCH"

Fighting Blood Series

F. B. O.

DIRECTOR.....**Mal St. Clare**
CAMERAMAN.....**Les Garmes**
AUTHOR.....**Beatrice Van's Adaptation of H. C. Witwer's "Collier" Stories.**
STAR.....**George O'Hara**
SUPPORT....**Clair Horton, Kit Guard, Albert Cooke, Arthur Rankin, William Courtright.**
DIRECTION.....**100 per cent**
PHOTOGRAPHY.....**Very good**

No prodneer ever turned out a better serial than this. It has youth, beauty, drama, comedy, direction, titles, photography, editing—in fact, everything in the right proportion to make real entertainment, which is the one thing people go to shows for.

In this episode O'Hara mixes a punch for the boys which seems to have a movement all its own. It takes everybody like Grant took Richmond. Guard and Cooke persuade O'Hara to quit the ring and manufacture the drink, which is done under the name of the Hola Hola Co. They have a great suite of offices and oodles of stenographers. It's worth the price to see Cooke dictate a letter. Things are fine until a competitor puts them out of business with an injunction. Then O'Hara is forced back to the ring against the wishes of his sweetheart, Miss Horton. His opponent frames on him and knocks him out.

There are surprises all the way through this, with plenty of thrills. Everyone is alive, has something to do, and knows how to do it. It thoroughly holds the audience.

O'Hara is a first-class leading man—natural and convincing all the time. He thoroughly understands how to register before the camera. He is full of life and sets a fast pace. As the star of the series, he has acquired a great following.

Clair Horton screens beautifully and gets her work across in a very pleasing manner.

Kit Guard, as the trainer, is there and over. He can put drama and comedy across, and does so effectively and repeatedly in this picture.

Albert Cooke, as the manager, pulls laugh after laugh. No one could have done his work better. He and Guard do some first-class acting together.

Arthur Rankin, as the other candidate for the girl, wields a wicked courtshin. He is a good actor, screens well and will undoubtedly do many good things as a juvenile lead in the future.

William Courtright, as the proprietor of the soda fonntain, is one of the very best character men on the screen.

The cast, as a whole, are 100 per cent and we cannot recommend their work too highly.

The cameraman has done all that can be desired, and the technical men are entitled to credit for attention to details.

The picture progresses smoothly, and was obviously made from a splendid continuity hv Beatrice Van.

Finally, this picture received unusual direction. The careful, competent hand of Mal St. Clair stands out in all the footage. He brought the best ont of his cast; he knows screen values; his characters register naturally all the way, and that is acting. He will rise high in the directorial world.

Mr. Exhibitor, by all mans run these pictures. They are sure fire and seem to be giving universal satisfaction.

Al Santell is directing the second series in an able manner, according to reports. The leading lady is now the former Universal star, Louise Lorraine, whose charming personality and ability are winning new laurels for her "day by day."

Very high- class farce-comedy that will entertain any audience.

"A PERFECT 36"

Christie-Educational

2 Reels

DIRECTOR.....**Al Christie**
STORY.....**Frank Roland Conklin**
CAMERAMEN.....**Anton Nagy and Alex Phillips**
CARTOONS.....**Norman Z. McLeod**
STAR.....**Bobby Vernon**
SUPPORT...**Jimmie Harrison, Lincoln Plumer, Teddy Sampson, Patricia Palmer, Ward Caulfield.**
CHARACTERIZATIONS..... **Excellent**
PHOTOGRAPHY..... **Excellent**
DIRECTION.....**Very good**

When Bobby Vernon plays a girl, you just got to laugh, that's all. In this comedy Bobby, during "polite week," is asked by a stranger to assist in driving the latter's car, which Bobby smilingly and dexterously does, only to find that the car has been stolen. To escape arrest Bobby disguises himself as a girl, and keeps getting in deeper all through the picture, until finally he sees his way out and marries as charming a little widow as ever rode on a yacht. The situations he gets into are terrible for him, but your audience will roar over the fun.

Bobby puts the pep into this one and shows you he has stellar ability. The rest of the cast furnish excellent support, each part being played just as it should be. Jimmie Harrison screens very well in this one. Lincoln Plumer and Ward Caulfield are actors of ability and play the father and detective just right. Patricia Palmer plays a likeable little widow, and Teddy Sampson is there as sympathetic sister. This pair will please your Romeos, and your Juliets will want to hold hands with Bobby and Jimmie.

The story is clever; titles are catchy, with laughable cartoons; the photography is 100 per cent; there are some backgrounds with about a million dollars worth of private yachts.

It is the work of a master comedy director.

The title has great box office value.

Great comedian in novel offering, which was shot too slow or screened too fast.

"365 DAYS"

Roach-Pathe

STAR.....**Snub Pollard**

About a hundred relatives are given a small piece of ground about 50x150, upon which they are to live for a year. They do it, and you can imagine the mix-ups. We cannot tell them all. That old favorite, Snub Pollard, builds his home above the lot and keeps it afloat with a gas bag as long as he can find a quarter. The cat and dog are hung out for airings, or go ont sailing. The balloon finally carries the house away up in the air, and it comes down right across the railroad track. There is quite a thrill as the train approaches, but Snub gets a quarter just in time. Good direction here, and novel stunts. When I saw this the action was screened too fast, and I could not get titles read before "zip went the fillum, Poor Pauline." The projectionist must have been to blame, because I can't believe this comedy was put out with this fault. But I'd look into that.

Clever story and good cast put over comedy of the oil fields.

"DONE IN OIL"

Christie-Educational

2 Reels

DIRECTOR.....Scott Sidney
STORY.....Walter Graham
CAMERAMEN.....Anton Nagy and Alex Phillips
CARTOONS.....Norman Z. McLeod
STAR.....Jimmie Adams
SUPPORT...Charlotte Merriam, Babe London, George Burton and George French.
PHOTOGRAPHY..... Good
DIRECTION..... Satisfactory

Jimmie starts out to sell oil stock to workers in the oil fields, but they promptly duck him in a tank of crude oil and then kick him into the mud. Charlotte befriends him, and in return Jimmie pumps water into the tank of the well that his abusers have fraudulently secured from Charlotte, so they sell the well back to her, thinking it has run out. Then they find the hose from the town pump to the tank and see they have been fooled. Result: great chase after Jimmie, who runs up a tower to the top, where he falls off and hangs at the edge, only to have some bees use him for a hive. He slides down a guy wire and is made manager of the well—and, well—then all is well.

This comedy, while not as funny as some made on the Christie lot, is good for many laughs. Many mirth-provoking things done by the star, very ably assisted by the supporting cast, will put this one over. Charlotte Merriam makes one fine-looking restaurant keeper, and Cookie, as usual, is satisfactory. George Burton and George French play the crooks very naturally in parts which are so often over-acted.

This picture has the Signal Hill oil wells, located at Long Beach, as the locale of the story, which puts an interesting educational feature into this picture.

The story is well thought out and must be called clever. Everything about the picture is photographically O. K., and the direction, on the whole, gets by satisfactorily.

Before this picture is released, the sequence of Adams getting on the platform from the big spool should be cut, as it is over-acted. The spool is supposed to be so unsteady as to make it difficult to get from the spool to the platform, but it appears very much that Adams is moving the spool purposely, which destroys all the purpose of the sequence.

Title is good, and picture affords a tie-up with all the oil promoters. People generally will be anxious to see just how the "liquid gold" looks and how the oil fields are operated.

This comedy is O. K. in spots, but the spots are too far apart.

"SEA SIDE SIMPS"

Hall Room

Percy and Ferdy go to a picture show and see a Hall Room Boys comedy. They tell the audience that they are not the actors on the screen. They try to show interest and disappointment in the action of the film, but they do not get this over effectively. The idea of putting Percy and Ferdy in the audience just flopped, that's all. But there are some laughs in the picture, with chase stuff and trick photography at the beach. The shots of the ocean breakers are pretty good, but it is hard to get good light and clear air to shoot ocean stuff. In this day, when your long feature is apt to fliv, I would not take a chance with this one saving the show.

One of the best comedies ever made, with Uncle Sam's Navy furnishing splendid background.

"NAVY BLUES"

Christy-Educational

2 Reels

DIRECTOR.....Harold Beaudine
CAMERAMEN.....Gus Peterson and Paul Garnett
STORY.....M. J. Hageman
CARTOONS.....Norman Z. McLeod
STAR.....Dorothy Devore
SUPPORT.....Jimmy Harrison, Ogden Crane, Ward Caulfield, Bill Irving and the U. S. Navy.
DIRECTION.....Very good
PHOTOGRAPHY..... Excellent
CHARACTERIZATIONS..... Excellent

At Dorothy Devore's wedding to Jimmy Harrison, an officer of the fleet, the admiral receives orders for everybody to return to their ships at once. This command the bridegroom is forced to obey, and the bride follows him disguised as a sailor. On board the battleship, California, she is forced to do the work of any other gob, including the scrubbing of the deck. She gets into much trouble, such as tripping petty officers with the hose and drenching the captain. She also takes the captain's launch in an attempt to locate her husband. When the facts become known, Dorothy and Jimmy are about to be put in irons when the captain and the admiral relent and give Jimmy thirty days' leave for a wedding trip. Whereupon, the pair are taken ashore in the ship's aeroplane.

The story is very nicely worked out, with an abundance of funny situations which will certainly cause gales of laughter wherever this picture is shown.

Dorothy Devore, as the star, is very easy to look at in her wedding gown, as well as in her "Navy Blues." She shows that she is a very good actress and gets everything out of the part.

Jimmy Harrison certainly makes a pleasing leading man and plays the officer like he had been one for some time. He screens very well.

Ogden Crane, as the admiral, meets all requirements and adds a touch of dignity which seems appropriate. Ward Caulfield is called upon to go through some very funny situations and gets all there is out of them. Bill Irving keeps right up with the rest of the cast.

The locale of this comedy is principally on board the ships of the U. S. Navy, located at San Pedro. The actual naval scenes which are shown are enough to warrant everybody in seeing this offering. Any person who has never visited a battleship can learn considerable from this picture, and the producer is to be congratulated on having such a splendid educational background. Every exhibitor in screening this one can very well afford to advertise the actual naval setting.

The photography is very high class, and the shots of the harbor where the fleet is located are to be especially commended for their clearness, in view of the fact that the mist along the coast is a thing to contend with.

The direction is all that can be required and shows that Harold Beaudine knows what he is about.

This is without question one of the very best comedies on the market, and will undoubtedly have a very long and deserved run.

Your sun is rising,
If you are advertising.

First Episode of Universal's new historic chapter play looks O. K.

"THE DAYS OF DANIEL BOONE"

Chapter Play

No. 1—"The Country's Need"

DIRECTORS.....**Frank Messinger and Jay Marchant**
CAMERAMAN.....**Howard Oswald**
AUTHOR.....**Jefferson Moffat**
CO-STARS.....**Jack Mower and Eileen Sedgewick**
SUPPORTING CAST.....**Charles Brinsley, Duke Lee, Ruth Royce, Frank Farrington.**
PHOTOGRAPHY.....**Good**
CHARACTERIZATIONS.....**Satisfactory**

This chapter play opens with a fine staging of Braddock's defeat by the Indians. The detail of the British troops and the Indians are carefully covered, and the battle is a thriller. Daniel Boone is given a white boy by a dying Indian. This boy becomes the male star of the piece in the character of Jack Gordon, played by Jack Mower. Boone's daughter, Eileen Sedgewick, is saved by Gordon from an attack by Dirk, played by Lee, which is cause for a real battle between the two. The colonial forefathers, headed by Washington and Jefferson, meet at Colonel Henderson's and decide that Boone and Gordon shall be sent to obtain the support of the Indians to the Revolutionary cause in ease of war; but Dirk, a tory spy, hears the orders and reaches the Indians first, and attempts to win them over in sign language. They capture Boone, and the vote of the Indians is 10 to 10 for execution. Gordon, disguised as a chief, works his way to the council and votes for Boone just in time. But Gordon is discovered and his disguise torn off. No. 2 will tell what happens then.

Dramatization of American history is surely a worthy work for any producer. Carl Laemmle has the right idea, and he is going to give us a very interesting, instructive and thrilling chapter play in this one. The kids will go wild about this on Saturday afternoon, and lots of the grown-ups will enjoy it, too.

Jack Mower looks fine in this, and meets all the requirements of the stellar part he plays. Eileen Sedgewick is very pleasing and knows her stuff. Charles Brinley makes a splendid Boone—reminded me of Bridger in "The Covered Wagon," played by Marshall. Duke Lee does the crooked heavy in real bad man style, and Washington, Jefferson and Colonel Henderson are well played.

Serials are good to bring them back. They are good Saturday stuff when the children come. This one deserves a good run. It is more carefully made and directed than the "Buffalo Bill" serial, in which some of the serious scenes were actually laughable. I wish I had been taught some history this way.

Instructive and interesting historical film, good for special show for teachers and pupils.

"LAND OF THE INCAS"

Prizma-Hodkinson

1 Reel

This is a good educational, based on scientific research among the ancient, extinct race of Peru, the Incas.

It is beautifully photographed in colors and shows many mummies of not only persons but cats and dogs. These people, like many of the ancients, appear to have known more about embalming than is now known. Many of these mummies were buried with articles they used. These people were marvelous weavers of ponchos, many of which are shown. Am sure the ladies in the audience all wanted to take one home. The metal work and clay work of these people are shown to have been skillful, even without modern tools. This film of a lost civilization is instructive and interesting. If I were running a picture house, I would run this film, and give a special showing of it to the teachers and their pupils. A short lecture on the Incas by a history teacher would go well with this film.

Police get stung in the beehives, and Adams and Eve get married in this comedy.

"A GOOD SCOUT"

Educational

DIRECTOR.....**Arvid Gilstrum**
STAR.....**Jimmie Adams**

This is a well-directed comedy, with some good stuff in it. The star is good. There were plenty of laughs among the audience.

The wife buys a cook book on "How to Please a Husband," but the hubby thinks the biscuits she makes are vulcanized. Adams, as a book agent, calls and is selling the same book. The wife sets the Pomeranian watchdog on him. Adams blows the dog back in the kennel, smiles at the lady, and canvasses her. Then comes the real watchdog, and exit book agent. He runs so fast his feet actually smoke. The dog is dog-gone dogged and chases Adams into a big pipe, where a tramp, asleep, loses his clothes.

Cliff Bowes, who looks like the real thing to me, is a flirt, and does his stuff well. Upon release from jail he is told by the fat police department to flirt no more. The first flapper he meets is a beener, and he falls, and the police chase him into the same bunch of hay cocks that the dog has put Adams in. Great mix-up of dog, cop, book agent, flirt, pitchfork and hay cock. Adams flees to a Boy Scout camp and is made cook. The rains submerge the camp and the range floats away. The monkey gland division of old men in the camp is a scoop. The bear is a bear, and the book agent surely does the fastest digging on record to get away from him. No use. The police get stung in the beehives, where Adams and Eve decide to get married. Funny titles, good double exposure, trick photography, and some angels. Bowes, as the hula girl, a hit. Some good swimming. Was run with an old Nazimova film and saved the show. But the flapper is stamped on my memory.

"APPLESAUCE"

Lyons-Arrow

2 Reels

DIRECTOR.....**Eddie Lyons**
CAMERAMAN.....**Ray Ronesey**
STORY.....**Eddie Lyons**
STAR.....**Eddie Lyons**
SUPPORT.....**Ruth Hiatt and Glen Cavendar**
DIRECTION.....**Fair**
PHOTOGRAPHY.....**Fair**

Ruth Hiatt, as the dapper flapper piratess, is about the best eye-eateher in this one, and Glen Cavendar gets over his stuff as the first mate of the pirate ship in good shape. The members of his crew are good. It's a pretty good idea to have a classy leading lady in comedies of today, because even old men in the audience have their eyes open.

There are places in this that get the laughs, but they are too far apart, due more or less to exeessive footage to eertain sequences where figures move about but get nowhere. If it were re-edited, this condition could be improved. The coughing and sneezing stunt is worked sueeessfully in this one when Lyons knocks

down the pirate crew a number of times after taking snuff. He should have had sideburns, a beard, or something to make him appear more like a pirate. Lyons is not a bad-looking actor, and in the proper part that is fine, but in this one he should not have played his face straight.

There is a pretty shot of the pirate ship standing at anchor with a coast background.

Clever comedy which goes over strong.
"SPOOKS AND SPIRITS"
2 Reels

DIRECTOR.....Ward Hayes
CAMERAMAN.....Billy Williams
AUTHORS....Harry Edwards, Herman C. Raymaker
STAR.....Monte Banks
SUPPORT.....Harry LaMont, Gerry O'Dell, Ruth Holly and other good players.
CHARACTERIZATIONS..... Excellent
PHOTOGRAPHY..... Good

This is everything that is to be demanded in a good comedy.

The losing siutor gives Monte a pint, which Monte puts under his high hat, and starts for his wedding, exquiistely attired. All the rum hounds get on the scent and follow the groom, which makes funny looking. They pass Brownell's Drug Store and everything. When Monte arrives, the sniffs sit down on the lawn to wait. Everybody at the wedding is trying to locate the fine "perfume," when the cat tips over a statue on the mantel and breaks the bottle. The father will not have a rum hound in the family, so Monte and the girl jump in an auto and leave, the sniffers all running along behind. The couple go to a vacant house, with the aid of a colored servant to complete the ceremony, whereupon the losing suitor gets the place quarantined. A gang of masquerading crooks enter the house and start to frighten out the occupants. Monte finally lays out the whole gang. The other fellow arrives with a minister whom Monte has tie the knot, after he beans the bringer.

This is replete with funny situations, and well played by everybody. Banks hits the bull's-eye right along for much laughter, as does Gerry O'Dell as the negro. Ruth Holly is satisfactory, and Harry Lamont does the "other man" stuff well. Titles are funny, and printed better than many big features. The supporting cast, making up the rum hounds and the masquerading crooks, are very good actors, especially the living skeleton and Mephistopheles.

Good cartoon.
"COLONEL HEEZA LIAR'S BURGLAR
Bray-Hodkinson
1 Reel

The colonel is about as lively a cartoon as one sees. Maggie Zeen sends a sure-enuf burglar to the colonel's house. When the burglar coughs he is so tough that he blows all the furniture in a corner. The colonel is driven by fright of the burglar into a rat hole, but the rat and the colonel are so afraid of each other that they run up the burglar's pant leg. The safe remains as is because the drills break off like chalk. There are some good real actors in this, with some clever trick photography. People didn't visit when this was on. It is on the order of the popular "Out of the Inkwell" subjects, and is good and gets laughs.

Good comedy, beautifully photographed, with great educational and scenic background.
"BACK TO THE WOODS"
Christie, Educational
2 Reels

DIRECTOR.....Scott Sidney
CAMERAMAN.....Antonio Nagy
STAR.....Neal Burns. Good.
SUPPORT.....Vera Stedman, George French, Babe London, Earl Rodney, Jimmie Harrison. All satisfactory.
PHOTOGRAPHY..... Excellent
DIRECTION..... Good

Here we get a standard farce-comedy with an educational and scenic background thrown in. The scenes of the California big tree country, with trees that came ahead of King Tut, are wonderful, and the shots of the lumber industry are equal to an actual visit. It is all very beautifully done by the cameraman.

Neal Burns carries the stellar honors satisfactorily. He starts with a dash, as a surveyor, and continues as the center of fast and funny experiences, with plenty of laughs from the audience, until the final fade-out, where he starts for the license with the lumber king's daughter on a pile of lumber going up on the derrick. Burns is as spick and span here as can be—he dresses his part.

Vera Stedman, in her knickers, is very good to look at, and does her stuff well. She is true to Burns, even with trees crashing down and smashing the Ford.

Babe London is there with the goods, as the heavy vamp.

The balance of the cast are O. K., especially Babe's lover.

The titles are funny and pull lots of hilarity. Don't tell me that titles are not very important!

Plenty of footage is given the titles, so that they can be read easily.

The exhibitor, where I saw this one, gave the star and the title the same publicity in newspapers and on the front of the house as he did to the big feature. That's the way!

REVIEWS IN TULLAR'S
WEEKLY ARE WRITTEN
BY THE EDITOR ONLY,
AND WILL COVER ALL
SHORT SUBJECTS
THOROLY.
WE ARE ARRANGING
TO PRE-VIEW SAME
AT THE STUDIOS.

Jackie Morgan

Playing "Chester"
in the Gump Series.

Universal's
HE-VAMP.

George O'Hara

Star of "Fighting Blood" Series
F. B. O.

Louise Lorraine

Leading Lady of present "Fighting Blood" Series

F. B. O.

Kit Guard

Featured in "Fighting Blood" Series
F. B. O.
Six years on the legitimate stage

Albert Cooke

Featured in "Fighting Blood" Series

F. B. O.

William Courtright

Featured in Original "Fighting Blood" Series, F.B.O.

Featured in Warner Bros. "George Washington, Jr."

NEWS *and* CONTRIBUTED ARTICLES

[From time to time leading people in the industry will furnish us articles embracing their ideas and experiences.]

THE CHILD AND THE THEATRE

By Mack Sennett

"Scanning the list of pictures released, there is a noticeable dearth of suitable screen material that could boast of any appeal for the young mind—the children.

"Children and the theatre," Mack Sennett claims, "are, or ought to be, inseparable.

"I seriously contend that no picture can become a great, popular success unless it appeals with irresistible force to children.

"I would not suggest limiting the appeal in pictures entirely to the comprehension of youth, for that would retard and interfere with the thought and creative genius of writers and producers. But I do think, in its fundamental value, a photoplay, to be successful, must touch the depths of sincere simplicity and sound a note of human interest which will find an echo in every heart, both old and young. The ability to create this appeal is essential to success.

"Youth is the age of accomplishment. It must also be remembered that youth demands action, whether it be found in the home, the big outdoors or in the theatre. Considering the element of action, I try to incorporate in each of my productions enough humor to provide plenty of laughs.

"Childhood can hardly be too young to react agreeably to a certain amount of romance. A picture, to make a really deep impression on extreme youth, must not have too much romance, and above all it should not be 'mushy' or maudlin. This is true, also, if such pictures are expected to appeal successfully to the wider circle of maturity. Certain'y nothing is more boresome than too much sentimentality in a play, whether it is on the stage or screen. Here, then, you see that a child's taste shall lead them, for what is popular with immaturity is also popular with maturity as well. With romance, adventure and comedy as the principal elements in a story, youth is served and old age is likewise pleased.

"Pathos, I don't think is so essential to a child's happiness in a theatre, although a certain touch of it is almost necessary at times to supply balance and contrast. The final quality which I deem necessary for proper appeal to children—a quality which should also be invested in pictures addressed to maturity, is wholesomeness.

"No picture can attain popularity if it offends the finer senses of decent people or badly influences 'imaginative' youth. Neither is laughter genuine unless it is caused by clean incidents of enacted humor. Course laughs from uncouth minds in the presence of ugly facts has no place in the scheme of decent picture-makers' ministrations to the public. When in this regard you offend children, all right-minded men and women are also offended.

"I think you'll find that any appeal destined to be broad and embracing in its scope must compass a child's wishes, aspirations and faith. It must have action, it must have comedy, and it must have romance. It must suggest youth with a suspense and spirit of adventure which, taken with qualities of tenderness and pathos, must be clean, wholesome and fit for the great American Kid."

BUDDY MESSINGER MAY CARRY $100,000 INSURANCE

It is highly probable that Julius and Abe Stern, Century Comedy officials, may insure Buddy Messinger, their boy star, for one hundred thousand dollars.

This is not certain, as far as the amount is concerned, but that the famous boy star will be heavily insured is an absolute certainty. This is the desire of the Stern Brothers, for they feel their young star is worthy of such heavy insurance. It has been their intention, for some time, to attend to it, and with preparations for a new series of stories for Buddy, this will become a reality within a short time.

"Yes, We Have No Pajamas," the story that will make the next Century Follies Girls picture, is in readiness (in script form) to be turned over to a director for production.

This comedy is an original by Sig Neufeld and Bert Sternbach, having been written from a suggestion based on the song hit, "Yes, We Have No Bananas."

The entire group of Century Follies Girls is awaiting the announcement as to who will direct the picture.

Rob Wagner, nationally known author and humorist, is compiling typical "Rogerisms" for the subtitles of "Two Covered Wagons," a new Will Rogers comedy Hal Roach is just completing for Pathe. Wagner directed the picture. It is a satire on the original "The Covered Wagon." Rogers plays two roles, those portrayed in the original by J. Warren Kerrigan and Ernest Torrance, and Marie Mosquini takes the girl part portrayed by Lois Wilson.

A PERSONAL MESSAGE FROM AL CHRISTIE

This is going to be a big year for comedy, and the laugh-makers will come into their own more than ever before in the history of the motion picture business.

The tide of long and boresome feature pictures has been turned, and exhibitors everywhere have demanded in crtain tones their desire for **pure entertainment,** whether it comes in large or small packages.

What will our part in this be?

Our entire organization has been concentrating these last few months on new ideas, new situations, new gags, building up a type of comedy for laughing purposes only, without detracting one particle from the standard we have set for quality production.

We are starting on our fourth year of distribution through Educational, our eighth year as independent producers, and my own thirteenth year of directing behind a camera, and I want to say that I fully believe there is nothing unlucky about the latter number. It has always spelled good fortune before, and this should be our most successful period.

We are encouraged everywhere by exhibitors who believe in the two-reel comedy as a regular diet on all programs. The comedy has been likened to the funny page and the funny daily strip in every successful newspaper. Publishers have long realized that the cartoon strip is the biggest single circulation builder in the paper.

Likewise, real motion picture exhibitors know that the building of a steady clientele is dependent to a large degree on the showing of comedies which put their patrons in good humor, which give them good fun for their money. They know that running a picture theatre without high-class comedy is like printing a newspaper which is all editorials and reading matter concerning the business, the crime, the grief and the strife of the world.

And there's enough grief in the world without going to a theatre to get more. The whole world loves a laugh, and the most successful theatre men are taking advantage of this universal demant by making the comety part of their programs one of the biggest advertising assets.

WHAT'S WHAT ON THE SENNETT LOT

Increased facilities and the addition of new players for the several producing units on the Mack Sennett lot have thrown the operating forces of the big comedy organization into high gear.

Billy Bevan has returned after a long vacation in the northern woods, where he and Mrs. Bevan spent many weeks hunting and fishing, to say nothing of the explorations made far into the interior of the country by motor and horseback.

Kalla Pasha, Billy Francy and Fred Spencer, all well and favorably known to patrons of the screen, have been reassembled and, with Madeleine Hurlock and Bevan, make up the principal names in the cast for a new satire, the majority of which will be taken along the rocky coast above Santa Barbara, under the direction of Earl Kenton. This comedy production, which as yet has not been titled, is expected to be one of Sennett's most pretentious two-reelers.

In another company, Roy Del Ruth has started the direction of a story in which the principal parts are being played by Alberta Vaughn, Billy Armstrong, Harry Gribbon, Majorie Bonner and Kewpie Morgan. In this picture, Sennett's baby star, Jackie Lucas, will make his third start.

This will be Miss Marjorie Bonner's first appearance in a Mack Sennett comedy. She is a sister of Priscilla Bonner, well-known dramatic and comedy-drama leading woman, and who, by the way, played one of the featured parts in "Where's My Wandering Boy This Evening?" also "Pitfalls of a Big City," in which Ben Turpin was the star.

Del Lord has returned from his short vacation and is busy making advance preparations for his next start, in a few days. Later announcement of the story and cast given him will be made.

F. Richard Jones, under whose supervision the comedy units operate, is also very busy making ready to get under way with his next big starring vehicle for Mabel Normand, to be known as "Mary Anne."

George Jeske, Hal Roach comedy director, has been yelling "Squads right!" until he feels like an army drill sergeant. He is making a new Stan Laurel comedy at the Hal Roach Studios for Pathe release, and uses a typical "awkward squad" of army "rookies." When he lined them up for infantry drill he didn't have to rehearse the scene once.

"We'll take it the first time," he yelled. "You fellows are awkward enough without any practice."

John T. Parkerson, European representative of Fox News, has been taking tea with royalty. He presented to Queen Wilhelmina of Holland a special reel made by Fox News and tendered to Her Majesty with the compliments of William Fox.

Louis H. Tolhurst, the inventor, whose microscopic picture of The Ant is attracting much attention at the Criterion Theatre, Los Angeles, in conjunction with Chaplin's "A Woman of Paris," declares that in his fourth production he will show the world the most unusual motion picture ever screened. It is that of a caterpillar undergoing the transformation from its worm-like form into that of the nymph or cocoon stage.

Every feature of this marvelous metamorphosis is revealed under the searching power of the Tolhurst "cool" light, and magnified mightily on the screen. Six hours of constant vigilance were spent by the scientist at his motion picture camera, equipped with its magnifying apparatus, so that the complete stages of this transformation are shown—a veritable convulsion of Nature within the tiny limits of a cocoon.

This series is being made by Tolhurst and presented by Sol Lesser of Principal Pictures Corporation. Educational Films have taken the entire series for distribution. The subjects are called "Secrets of Life" series.

CHRISTIE COMEDIES WILL AID IN CIVILIZATION PLANS IN HAITI

By arrangement with Colonel Theodore Roosevelt, acting Secretary of the Navy, and Will H. Hays, Christie Comedies will play a part in the film program of civilization and education of inhabitants in the interior of the Island of Hatai, under the direction of the Haitian Gendarmerie, which is officered and operated by officers of the U. S. Navy and Marine Corps.

According to Colonel Roosevelt and Capt. John H. Craige, the latter of the Marine Corps, most of the population in the interior are in a state of almost complete savagery, and less than one per cent are able to read or write. "Under these circumstances," declares Colonel Roosevelt, "the officers of the Haitian Gendarmerie have turned to the moving picture as a means of conveying to the Haitians of the interior some idea of the civilized world. Also, they find that an occasional moving picture is a matter of tremendous interest and will furnish a whole countryside with topics of conversation for weeks and months, and exercises a most beneficial effect on the morale of the people."

Prints of Christie Comedies, as well as other films through the Hays organization, are being forwarded for use in Haiti under supervision of the U. S. Marine Corps. Officers of the corps will carry projecting machines and exhibit the films in the small native villages in accordance with Colonel Roosevelt's plan.

It is announced that the territory covered by these moving picture shows does not conflict in any way with the commercial showings of pictures in those countries, and thus the moving picture industry will be of great service in aiding this government work of civilization.

Will Rogers has begun a new cowboy comedy at the Hal Roach studios. The story is by Hal Conklin and Jay Howe. Howe is directing the picture, assisted by D. Ross Lederman. Marie Mosquini is playing opposite Rogers.

"Family Life" is the title which has been given to the sixth Mermaid comedy. It was directed by Bob Kerr and is a laugh generator of the complications incident to the ownership of an unbalanced flivver, life in auto camps and a husband addicted to—fishing! The cast includes Mark Jones, Ruth Hiatt, Sunshine Hart, Otto Fries and Tommy Hicks.

"Heads Up" is the title given to the second Cameo comedy. It was directed by Norman Taurog, and the cast includes Cliff Bowes, Ruth Hiatt, George Ovey and Mark Jones.

Little Jackie Morgan, who is playing Chester in the Gump pictures at the Universal, has had an unusual career, considering his age. This little hevamp made fifty of more pictures with Baby Peggy and Brownie, the wonder dog, at Century, before being placed under long term contract with Van Runkle Productions. He has played with over a dozen of the screen's leading stars.

Stan Laurel autographs his photographs "Bright-eyed Dumbell." That is his pet nickname on the Hal Roach lot.

Hal Roach's "Spat Family" believe in being just a bit ahead of the times. They are on location just now doing "Spring Housecleaning," which provides the theme of their next comedy.

Marie Mosquini will play the part of a popular "schoolmarm" in Will Rogers' cowboy comedy, now being filmed at the Hal Roach Studios.

Theater Needed

If you want to put in a theater in Hollywood, in a neighborhood that is not now served, but which will support one in fine shape, let me hear from you. This is a tip for somebody on a good thing.

I have no interest in the matter, except that I own my home in the neighborhood in question and know what I am talking about.

Some exhibitor who wants to make a change can make some money.

EDITOR.

Bert Roach

The fat man laughs and hopes to get lean,
When Bert Roach tramps across the screen.

Universal Comedy Star

Comedy Relief in Universal-Jewel Productions

Two heads with but a single thought, and a straw apiece to hold them. From a scene in "Ten Dollars or Ten Days," a Mack Sennett comedy for Pathe release.

Sennett-Pathe

Little Jackie Lucas, Mack Sennett's child wonder, got temperamental and insisted on having his photo taken with Victor Shapiro and Miss Shapiro, visiting from New York. Dick Jones, production manager for Mack Sennett, and Jackie's big pal, held the kid up where the camera could get his likeness.

Sennett-Pathe

DOROTHY DEVORE
in
five comedies starting with
"Navy Blues"

BOBBY VERNON
in
five comedies starting with
"Hold Everything"

COUNT ON Christie Comedies THIS YEAR

JIMMIE ADAMS
in
five comedies starting with
"Done in Oil"

NEAL BURNS
in
five comedies starting with
"Fool Proof"

Series of Twenty
Released Through

Educational Pictures

"THE BEST OF THE PROGRAM"

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